

Kennesaw State University
School of Music

presents

ATLANTA SYMPHONY ORCHESTRA

featuring

Jacomo Bairos, conductor

Miloš Karadaglić, guitar



Friday, March 20, 2015 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Eighty-fifth Concert of the 2014-15 Concert Season



MANUEL DE FALLA (1876-1946)

Three Dances

from *The Three-Cornered Hat* (*El sombrero de tres picos*) (Suite No. 2) (1919)

- I. *The Neighbors Dance* (*Seguidillas*)
- II. *The Miller's Dance* (*Farruca*)
- III. *Final Dance* (*Jota*)

JOAQUÍN RODRIGO (1901-1999)

***Fantasia para un gentilhombre* (1954)**

- I. *Villano y Ricercare*
- II. *Españoleta y Fanfare de la Caballería de Nápoles*
- III. *Danza de las Hachas*
- IV. *Canario*

Intermission

MODEST MUSSORGSKY (1839-1881)

Orchestrated by Maurice Ravel (1923)

***Pictures at an Exhibition* (1874)**

Promenade

- I. *Gnomus*

Promenade

- II. *Il vecchio castello*

Promenade

- III. *Tuileries*

- IV. *Bydlo*

Promenade

- V. *Ballet of Little Chicks in their Shells*

- VI. *Samuel Goldenberg and Schmuyle*

- VII. *The Market Place in Limoges*

- VIII. *Catacombæ - Cum mortuis in lingua mortua*

- IX. *The Hut on Hen's Legs* (*Baba-Yaga*)

- X. *The Great Gate of Kiev*

program notes

Notes on the Program by Ken Meltzer

Three Dances | Manuel de Falla

from *The Three-Cornered Hat* (*El sombrero de tres picos*) (Suite No. 2) (1919)

Manuel de Falla was born in Cádiz, Spain, on November 23, 1876, and died in Alta Gracia, Argentina, on November 14, 1946. The first performance of *The Three-Cornered Hat* took place at the Alhambra Theater in London, England, on July 22, 1919, Ernest Ansermet conducting. The Suite No. 2 from *The Three-Cornered Hat* is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, castanets, xylophone, tam-tam, snare drum, triangle, cymbals, suspended cymbal, bass drum, piano/celeste and strings. Approximate performance time is twelve minutes.

Spanish composer Manuel de Falla long contemplated a musical setting of the popular novel by Pedro de Alarcón, *El Sombrero de Tres Picos* (*The Three-Cornered Hat*), in turn based upon a beloved folk-tale. Falla composed music as accompaniment to a pantomime based upon Alarcón's novel entitled *El Corregidor y la Molinere* (*The Corregidor and the Miller's Wife*), first staged on April 7, 1917, at the Teatro Eslava in Madrid. The production was a great success, and *El Corregidor* was staged throughout Spain. Sergei Diaghilev, Director of the famous Ballets Russes, attended one of the performances and convinced Falla to adapt the music for his company.

Diaghilev suggested several modifications to the original score. In turn, Falla expanded his arrangement for chamber ensemble to encompass a full orchestra. He also added several musical pieces, including two of the ballet's most popular numbers, *The Miller's Dance* and *The Corregidor's Dance*.

Falla was always a marvelous exponent in his concert works of Spanish folk music. *The Three-Cornered Hat*, as befits its folkloric subject, abounds with Spanish dances and melodies. The orchestration - with its prominent use of percussion and frequent guitar-like sonorities - accentuates the infectious Spanish flavor of the score.

The story of *The Three-Cornered Hat* concerns a Miller, the Miller's Wife, and the Corregidor (the governor, whose hat provides the source of the ballet's title). The Corregidor has designs on the beautiful young woman.

This concert features the Second Suite from *The Three-Cornered Hat*, comprising three dances from the ballet's Second Act.

I. *The Neighbors Dance (Seguidillas)*

The opening of the ballet's Second Part takes place at evening. It is St. John's Night, and the Miller and his Wife join their neighbors, who celebrate with a leisurely dance.

II. *The Miller's Dance (Farruca)*

The Miller's Wife thanks her friends and then asks her husband to dance. He responds with a *Farruca* (introduced by the solo horn and English horn) that builds in intensity.

III. *Final Dance (Jota)*

The ballet's concluding scene is a whirlwind of activity and mistaken identities. The confusion builds as the people of the village gather to celebrate St. John's Night. The Corregidor is defeated, and the people use a blanket to toss the humiliated man in the air. The crowd's joyous celebration concludes Falla's *The Three-Cornered Hat*.

***Fantasia para un gentilhombre (1954)* | Joaquín Rodrigo**

Joaquín Rodrigo was born in Sagunto, Spain, on November 22, 1901, and died in Madrid, Spain, on July 6, 1999. The first performance of the *Fantasia para un gentilhombre* took place in San Francisco, California, on March 5, 1958, with Andres Segovia, soloist, and the San Francisco Symphony, Enrique Jordá conducting. In addition to the solo guitar, the *Fantasia para un gentilhombre* is scored for piccolo, flute, oboe, bassoon, trumpet and strings. Approximate performance time is twenty-two minutes.

One of Spain's most beloved composers, Joaquín Rodrigo at the age of three, lost virtually all of his sight as the result of a diphtheria epidemic. However, the composer acknowledged that this misfortune seemed to guide him toward a career in music. He began musical studies at the age of eight, later continuing with teachers at the Conservatory in Valencia.

In 1927, Rodrigo journeyed to Paris, where he studied at the Sorbonne with Maurice Emmanuel and André Pirro, and at the Ecole Normale de Musique with Paul Dukas. It was also in Paris, in 1929, that Rodrigo met the Turkish pianist, Victoria Kamhi. The two were married in 1933. Rodrigo said of his wife, Victoria:

"She has represented everything in my life. Everything. Without her I wouldn't have accomplished even half my work...She would correct me, sometimes advise me, and other times interpret my works at the piano...We have never been apart. We would not understand life without one another. Vicky has been, is my luck, my eternal companion, my invaluable collaborator."

The two remained married until Victoria Kamhi de Rodrigo's death on July 21, 1997. Joaquín Rodrigo died two years later, on July 6, 1999, at the age of 97.

Rodrigo composed his work for solo guitar and orchestra, *Fantasia para un gentil-hombre* (*Fantasia for a Gentleman*) at the request of the legendary Spanish guitarist, Andrés Segovia (1893-1987). Segovia was the soloist in the *Fantasia's* world premiere, which took place in San Francisco on March 5, 1958. Enrique Jordá conducted the San Francisco Symphony.

The "Gentleman" reference in the work's title is two-fold. The first gentleman is the Spanish Baroque guitarist, Gaspar Sanz (1640-1710), whose music provides the thematic basis for the *Fantasia*. The composer also dubs Segovia "the 'gentilhomme' of the Spanish guitar, a nobleman in his own right among Spanish guitarists and musicians." Segovia dedicated the *Fantasia* both to Sanz and Segovia.

The quoted descriptions below of the various movements are by the composer.

I. Villano y Ricercare

"The *Villano* which opens the work is developed monothematically within a melodic framework appropriate to the period. Following this... is a *Ricercare* in which I have worked out the fugue which Gaspar Sanz had only sketched."

II. Española y Fanfare de la Caballería de Nápoles

"*La Española* is interrupted by a curious episode which serves as a trio, or middle part...(Bugle Calls of the Naples Cavalry) obviously makes reference to the time when that kingdom was in close contact with Spain (Because of this contact, the *Siciliana* of Italy and the *Españoleta* are first cousins.)"

III. Danza de las Hachas

"The *Danza de las Hachas* (*Hatchet Dance*), with its great rhythmic animation, is like a duel between the guitar and orchestra."

IV. Canario

"The work ends with a *Canario*, a popular folk dance full of tense gayety."

Pictures at an Exhibition (1874) | Modest Mussorgsky

Orchestrated by Maurice Ravel (1923)

Modest Mussorgsky was born in Karevo, district of Pskov, Russia, on March 21, 1839, and died in St. Petersburg, Russia, on March 28, 1881. The first performance of the Maurice Ravel orchestration of Mussorgsky's *Pictures at an Exhibition* (originally composed for piano solo) took place in Paris, France, on May 3, 1923, Serge Koussevitsky conducting. The Ravel orchestration

is scored for two piccolos, three flutes, three oboes, English horn, two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, orchestra bells, triangle, snare drum, whip, chime in E-flat, ratchet, tam-tam, cymbals, suspended cymbal, bass drum, two harps, celeste and strings. Approximate performance time is thirty-four minutes.

In 1873, the Russian artist Viktor Hartmann died at the age of 39. After Hartmann's death, the St. Petersburg Society of Architects presented an exhibition of Hartmann's works. One of the people attending the exhibition was Hartmann's dear friend, the Russian composer Modest Mussorgsky.

Mussorgsky was as profoundly impressed with the quality of Hartmann's works as he was saddened by the sudden loss of a dear friend. Mussorgsky decided to offer a tribute to Hartmann in the form of a musical representation of several of the pieces of art featured at the St. Petersburg exhibit. In 1874, Modest Mussorgsky completed his work for solo piano, *Pictures at an Exhibition*, published after the composer's death in 1881.

While many critics have suggested that Mussorgsky did not write in a particularly idiomatic fashion for the piano, the original version of *Pictures* can make a stunning impact when interpreted by a sympathetic virtuoso. Still, it was not until Maurice Ravel applied his brilliant talents to Mussorgsky's original score that *Pictures at an Exhibition* became destined for the immense popularity it enjoys today.

Conductor Serge Koussevitsky commissioned Ravel's orchestration for the annual *Paris Concerts Koussevitsky*, where it premiered, to great acclaim, on May 3, 1923. Since that time, the Mussorgsky/Ravel *Pictures at an Exhibition* has been celebrated as a quintessential showpiece for orchestras and conductors alike. It is one of the most performed and recorded works in the concert repertoire.

Musical Analysis

Promenade. Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

The *Promenade* serves as a connecting motif between musical portrayals of the various pictures. Russian music critic Vladimir Stassov described the promenade as depicting the composer "moving now to the left, now to the right, now wandering about aimlessly, now eagerly making for one of the pictures..." The composer's unpredictable movements are reflected in the odd combinations of 5/4 and 6/4 rhythms. In Ravel's orchestration, the main *Promenade* theme is first played by the solo trumpet and, ultimately, by the full orchestra.

I. *Gnomus. Vivo*

Many of Hartmann's works disappeared during the period between the 1874 St. Petersburg exhibition and Ravel's 1923 orchestration of Mussorgsky's composition. And so, there is disagreement as to the exact nature of the picture that inspired this music. In the original piano edition, Stasov describes Hartmann's work: "A dwarf walks about awkwardly on crooked little legs." However, Alfred Frankenstein, long-time Music and Art Editor of the *San Francisco Chronicle*, engaged in a detailed search and study of the original Hartmann pictures. Frankenstein stated: "(t)he picture was a design for a nutcracker in the form of a gnome with huge jaws." In either case, the music depicting Hartmann's drawing is ominous and, at times, violent.

Promenade - A more introspective statement of the *Promenade* theme serves as a bridge to the following picture:

II. *Il vecchio castello. Andante*

The painting depicts an old Italian castle, before which a lute-bearing troubadour stands. The troubadour's melancholy ballad, principally intoned by the saxophone, is set to an undulating 6/8 rhythm.

Promenade. Moderato non tanto, pesante - A brief, weighty restatement of the *Promenade* leads to:

III. *Tuileries. Allegretto non troppo, capriccioso*

Mussorgsky's own subtitle for this section is "Children Quarreling After Play." The painting depicts the Parisian Tuileries gardens, where children play under the watchful eye of their nurses. The action is portrayed in a fleeting, airy section that, in Ravel's orchestration, prominently features the woodwinds.

IV. *Bydlo. Sempre moderato pesante*

"Bydlo" is the Polish word for "cattle." Hartmann's watercolor depicts an ox-drawn cart with massive wooden wheels. The lumbering movement of the cart is reflected in the plodding 2/4 rhythm and dark orchestration, including an extended tuba solo.

Promenade. Tranquillo - A short reprise of the *Promenade* serves as a bridge to:

V. *Ballet of the Chicks in Their Shells. Scherzino. Vivo leggiero*

The sketch that inspired this miniature scherzo was made by Hartmann for the ballet, *Trilby*, featuring costumed children impersonating chicks emerging from their shells. Ravel's filigree scoring of Mussorgsky's tripping rhythm is sheer magic.

VI. *Samuel Goldenberg and Schmuyle. Andante*

The title of this section is the creation of Stasov—Mussorgsky's original reads: "Two Polish Jews; one rich, the other poor." This episode appears to be based upon a Hartmann drawing of the Sandomir ghetto. Mussorgsky owned the drawing and loaned it to the St. Petersburg exhibit. The exchange between the wealthy

Goldenberg (lower strings, supported by woodwinds) and Schmuyle (muted trumpet) eventually erupts into an argument, as the two simultaneously attempt to express themselves. Here, Ravel omits Mussorgsky's repetition of the *Promenade* and proceeds to:

VII. The Market Place in Limoges. Allegretto vivo, sempre scherzando

Hartmann's watercolor portrays the façade of Limoges Cathedral. Mussorgsky focused on a portion of the watercolor that shows market women engaged in lively conversation. The quicksilver musical portrayal of their gossip is interrupted by:

VIII. Catacombae, Sepulchrum Romanum. Largo

The painting depicts Hartmann and a friend standing in a Paris catacomb, observing a pile of skulls illuminated by a guide's lantern. Brass pronouncements alternating loud and soft dynamics lead directly to:

Cum mortuis in lingua mortua. Andante non troppo, con lamento - Mussorgsky's own footnote to this section's title reads: "A Latin text: 'With the Dead in a Dead Language.' Well may it be in Latin! The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow dimly from within." The bond between Hartmann and Mussorgsky is made clear by the repetition of the *Promenade* theme, played over mysterious string tremolos. The oboes and English horn first play the theme, followed by the bassoons and contrabassoon. A moment of silence is shattered by:

IX. The Hut on Hen's Legs (Baba-Yaga). Allegro con brio, féroce - Andante mosso-Allegro molto

Baba-Yaga is a mythical Russian witch who lured victims into her hut. There, Baba-Yaga ground her prey's bones with a giant mortar that she also used to transport herself through the air. Hartmann's drawing is a representation of a huge clock in the shape of the witch's hut that, according to legend, stood on four chicken feet, thereby allowing the quick capture of each new victim. Mussorgsky's musical portrayal of the witch's grotesque hut and her flight leads without pause to:

X. The Great Gate of Kiev. Allegro alla breve. Maestoso. Con grandezza

The final picture represented Hartmann's entry in a competition to erect a gateway in Kiev. The gateway was intended to serve as a memorial to Tsar Alexander II's escape from assassination. Hartmann envisioned a massive and ornate structure, featuring a cupola in the form of a Slavonic war helmet. Mussorgsky's music, enhanced by Ravel's orchestration, evokes the epic grandeur of Hartmann's design, as well as images of ceremonial processions through the extraordinary gate. The *Promenade* theme returns in triumphant fashion, leading to one of the most thrilling conclusions in concert music.

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* Chair named in perpetuity

** Leave of absence

† Regularly engaged musician

• New this season

Players in string sections are listed alphabetically

biographies

Jacomo Bairos, conductor

“Bairos conducts with every fiber of his being...His delight in being on the podium is palpable.” - Chicago Sun-Times

Jacomo Bairos, described as “expressive and passionate” (Malaysian Straits Times) and “elegantly demanding,” (Leipziger Volkszeitung), is emerging as an imaginative and inclusive conductor, champion of living composers, and dedicated collaborator and educator.

After an extensive two-year search involving more than 200 applicants from around the world, in 2013, Bairos became the Amarillo Symphony’s 17th Music Director and Conductor. He has garnered quick praise for his inventive programming, community--driven initiatives, and commissioning of works by living composers. He also established the first-ever Composer-in-Residence and the WTAMU Young Composers Initiative. A committed educator, Bairos and the Amarillo

Symphony have introduced Class Act, which passionately presents music performances, lessons, and lectures to schools across the Texas panhandle.



Bairos also is in high demand as a guest conductor across the United States, recently working with the Florida Orchestra; Louisiana Philharmonic Orchestra; and the St. Louis, Atlanta, Alabama, Charlotte, Charleston, Lake Forest, Bangor and Greater Bridgeport Symphony Orchestras. Internationally, Bairos has appeared with the Malaysian Philharmonic Orchestra; Orquesta Nacional do Porto (ONP, Portugal); and the Singapore, Iceland, and the Leipzig (Germany) Symphony Orchestras. He soon will make Latin-American debuts with the Orquesta Sinfónica Provincial of Santa Fe Argentina and the Orquesta Sinfónica Universidad de Guanajuato of Mexico.

His conducting mentors include Gustav Meier, Robert Spano, Kurt Masur, Marin Alsop, Jorma Panula, Hugh Wolff, and Larry Ratcliff. Bairos was awarded the prestigious and highly selective Mendelssohn-Bartholdy Scholarship by the US Mendelssohn Foundation and subsequently traveled to Germany to conduct concerts with the Leipzig Symphony Orchestra, assist at the Gewandhaus Orchestra, and further his studies and mentorship with Maestro Masur.

Miloš Karadaglić, guitar

Miloš Karadaglić. “The last six years have been dizzying times for Miloš Karadaglić, the young classical guitarist from Montenegro launched by Deutsche Grammophon in 2011 with his first commercial solo album,” wrote the Sunday Times in February 2014. “It topped the UK classical charts and won awards, making Karadaglić at 30, probably the biggest classical-guitar phenomenon since John Williams in the 1960s and Julian Bream a decade below.”

Whilst 2011 was the breakthrough recording year which brought Miloš Karadaglić immediate international recognition, it was the 2012-13 season that earned him acclaim as a live performing artist with tours which took him across Europe, North

America, Asia and Australia. “Part of the reason Karadaglić has such a large following” commented the Western Australian “is his ability to straddle both hardcore



© Lars Borges / Mercury Classics

classical and pop classical camps.” This was echoed by the London press following his celebrated Royal Albert Hall recital debut of which The Guardian commented “More extraordinary by far, however, was the way a single guitarist, playing an intimate and understated set, and equipped with a single microphone and some clever lighting, could shrink the Hall's cavernous space into something so close.” The Independent concluded: “Defying its many critics to offer a dramatic and rounded evening of classical music, the guitar itself was the breakout star here - a sleight of hand that makes Karadaglić not only a magician, but a serious and accomplished musician.”

Miloš' passion for the guitar is matched with an intuitive sense of how to bring the instrument across to his public - whether it be for an audience of thousands in the Royal Albert Hall or an intimate chamber music performance for 100 people. He enjoys performing in the major concert halls as much as in non-traditional venues such as New York's Le Poisson Rouge, London's Camden Roundhouse (iTunes Festival) and DeutscheGrammophon's Yellow Lounge club nights in London, Berlin, Amsterdam, Madrid, New York, LA, Miami and Seoul.

For his third album, which was released earlier this year on Mercury Classics/ Deutsche Grammophon, Miloš Karadaglić takes Rodrigo's iconic *Concierto de Aranjuez* as the starting point for a journey across the Spanish landscape, paying tribute to the great music and musicians that placed the modern classical guitar firmly on the international stage. Recorded with the London Philharmonic Orchestra and Yannick Nézet-Séguin, the album has sealed Miloš's star status overseas with comments such as France's *Figaro Magazine*: “Milos, the new king of Aranjuez” and the New York Times: “one of the most exciting and communicative classical guitarists today.”

Rodrigo's *Concierto de Aranjuez* has featured predominantly in Miloš's recent touring and has seen him make important debuts with the world's finest ensembles including the Chicago Symphony, Los Angeles Philharmonic, Cleveland and Philadelphia Orchestras. The 2014/15 season kickstarts with a gala event at London's Royal Albert Hall and is followed by tours across three continents including solo and orchestral appearances in Lisbon, Madrid, London, Paris, Rome, Milan, Miami, Atlanta, Tokyo, Beijing, Shanghai, Hong Kong and Seoul.

This autumn also sees the launch of a new exclusive watch which Miloš has designed for the luxury Swiss watchmaker, Raymond Weill, with proceeds from the special edition going to Miloš's chosen charity - the *Mladost* Orphanage in Bijela. Montenegro's only orphanage, *Mladost* cares for up to 160 children aged between one month and 18 years old from different backgrounds, including those who were orphaned during the Balkan upheaval.

In addition to his charitable work Miloš is a passionate supporter of music education and acts as a Patron of the *Mayor of London Fund for Young Musicians* and *Awards for Young Musicians*. He recently recorded the soundtrack for the latest animated movie released by the world-famous Ghibli studio in Japan and co-presented the television broadcasts for the 2014 *BBC Young Musician competition*.

Born in Montenegro in 1983, Miloš Karadaglić first started playing the guitar at the age of 8. When he was 16 he successfully applied for a scholarship to study at the Royal Academy of Music and moved to London where he continues to live while keeping close ties with his family and homeland. He plays a 2007 Greg Smallman guitar, kindly lent to him by Paul and Jenny Gillham.

about Atlanta Symphony Orchestra

The Atlanta Symphony Orchestra, currently in its 70th season, consistently affirms its position as one of America's leading Orchestras by performing great music, presenting great artists, educating, and engaging.

The Orchestra is known for the excellence of its live performances, presentations, renowned choruses, and its impressive list of GRAMMY® Award-winning recordings. The leading cultural organization in the Southeast, the Atlanta Symphony Orchestra serves as the cornerstone for artistic development and music education in the region. Since September 2001, the Orchestra and audiences together explore a creative programming mix, recordings, and visual enhancements, such as the Theater of a Concert, the Orchestra's continuing exploration of different formats, settings, and enhancements for the musical performance experience. Another example is the Atlanta School of Composers, which reflects ASO Music Director Robert Spano and the Orchestra's commitment to nurturing and championing music through multi-year partnerships defining a new generation of American composers. Since the beginning of his tenure (to date), Mr. Spano and the Orchestra have performed more than 100 concerts containing contemporary works (composed since 1950), including 15 ASO-commissioned world premieres.

During its 32-year history with Telarc, the Orchestra and Chorus has recorded more than 100 albums and its recordings have won 27 GRAMMY® Awards in categories including Best Classical Album, Best Orchestral Performance, Best Choral Performance, and Best Opera Performance. The Atlanta Symphony Orchestra performs more than 200 concerts each year for a combined audience of more than a half million in a full schedule of performances. The Orchestra recently received the 2007 award for Strongest Commitment to New American Music.

about the school of music


The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.


We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.





Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Saturday, March 21

**Ebola Relief Concert featuring
Sierra Leone's Refugee All Stars**

Monday, March 23

**Music of Resistance and Survival:
A Holocaust Remembrance Concert
* *The Temple in Atlanta*, 8 pm**

Thursday, March 26

Gospel Choir

Monday, March 30

Faculty Recital: Robert Henry, piano

Tuesday, March 31

Classical Guitar Ensemble

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.